DOCUMENT RESUME

ED 214 498 IR 009 932

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TITLE Media Education in Scotland. Outline Proposals for a Curriculum.
INSTITUTION Scottish Council for Educational Technology, Glasgow.
PUB DATE Nov 80
NOTE 18p.

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Adult Education; *Communications; *Curriculum Development; Curriculum Evaluation; *Educational Media; Educational Resources; Educational Technology; Elementary Secondary Education; Films; *Film Study; *Foreign Countries; Mass Media; Teacher Education Curriculum
IDENTIFIERS *Scotland

ABSTRACT

This document, prepared for the Scottish Council for Educational Technology and the Scottish Film Council, sets forth basic principles on which discussions of the future of media education in Scotland might be based. The nature and scope of media education are reviewed, and media education is portrayed as a means of helping children and adults to greater understanding of their own experience of the media by studying media messages or other products in the context of the various industries, institutions and professions involved in their productions; the economic, political and constitutional background to the development of these bodies; and the broader social and cultural setting in which media production and its reception by a variety of audiences, operates. The aims, objectives, content and methods for media education for primary school, early secondary, later secondary, further and community education, and teacher education are described in the form of curriculum outlines, and problems and issues regarding provision and organization of resources as well as the need for effective methods of assessment of media education curricula are also discussed. (CHC)

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MEDIA EDUCATION IN SCOTLAND

Outline Proposals for a Curriculum

A Discussion Document Prepared on Behalf of the
Scottish Council for Educational Technology
and
Scottish Film Council

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Foreword

This document was prepared by a group set up under the auspices of SCET's Educational Broadcasting Working Party which is chaired by Mr. T.K. Robinson, Director of the Glasgow Centre, Scottish Curriculum Development Service. The Group met under the convenorship of Mr. D.F. Anderson (Senior Counsellor, Open University in Scotland) and its members were Ms. A. McIntyre (Head Teacher, Knightswood Primary School, Glasgow), Mr. H. Ross (Education Officer, Dumbarton Division, Strathclyde Education Authority), Mr. A. Crispin (Scottish Curriculum Development Service, Aberdeen Centre) and Professor S.I. Lockerbie (Professor of French, University of Stirling and Chairman, Scottish Film Council). Mr. John Brown (Assistant Director, Scottish Film Council) acted as Secretary to the Group.

The Group would like to thank HMI Mr. M. Roebuck for the advice and information which he provided during the preparation of this document. Members of the Group also wish to make particular acknowledgement of the contribution made by the Group's Convenor and Secretary to its work.

This is a discussion document on the subject of media education and is primarily intended to raise issues for further debate. The views expressed in the document should not necessarily be taken therefore to represent either the considered views or the current policies of the Scottish Council for Educational Technology or the Scottish Film Council, or to represent the individual views of the members of the Group.

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INTRODUCTION

Like other European countries, Scotland lacks at present an explicit and concerted policy for the establishment and development of media education. Despite this, however, there are numerous individuals, groups and institutions which are currently involved in some aspects of media education and which have, in the course of their work, looked to the services — advice, information, materials — provided in this field by the Scottish Council for Educational Technology and the Scottish Film Council. In examining how these services might be improved and expanded, SCET/SFC came to the conclusion that the fragmented and *ad hoc* nature of media education at present formed the central difficulty in planning for the future. The proposals which follow therefore constitute a modest attempt to move away from "ad hocery" by putting forward some basic principles on which discussion of curricula, teaching/learning materials and other matters related to media education might usefully be based. The proposals also offer, as a subject for debate, some examples of how these principles might be translated into specific programmes of work.

The role of the media in contemporary society is almost as controversial a topic, of course, as that of education itself; which explains, perhaps, why the basic notion of media education has been a subject of educational action. One might cite in this context the general pleas made, for example, in the Wheare (1), Nuffield (2), and Bullock (3) Reports or in the innumerable conference resolutions of the 1950s and 1960s. The argument of this discussion document, however, is that the debate about the form which media education should take requires now to be moved on from such general pleas; and so it may be as well to make it explicit at this point the rationale which we see for introducing the study of the media into the appropriate areas of the curriculum in primary, secondary and other sectors of education in Scotland.

We believe that we are all deeply affected by the media in our everyday lives — both in some obvious senses and in some less well recognised ways which are explored in later parts of this document — and we also believe that the educational process, in whatever formal or informal context it takes place, ought to take account of and seek a better understanding of the various agencies which shape and influence our perception of the world. We would assert, therefore, that an educational process which omits consideration of the media is seriously incomplete and is thus failing in some important respects our individual needs.

While there are many institutions, organisations and individuals involved in media education in one form or another who will of necessity require to be consulted before a concerted policy can be formulated and put into practice, it seems clear that the views and support of the Consultative Committee on the Curriculum will be of prime importance to any future developments. It is therefore in the first instance to that body that these proposals are addressed, although they may well be of interest to a wider public.

References

1. *The Report of the Departmental Committee on Children and the Cinema, 1950; published by H.M.S.O.*
2. *"Television and the Child: an empirical study of the effect of television on the young"* by Hilde Himmelweit, A.N. Oppenheim and Pamela Vince, 1958; published for the Nuffield Foundation by the Oxford University Press.
3. *"Language for Life"*: report of the committee of inquiry appointed by the Secretary of State for Education and Science, 1975; published by H.M.S.O.

THE NATURE AND SCOPE OF MEDIA EDUCATION

1. As is the case with so many contemporary words, "media" is commonly used and understood in a variety of contexts, yet proves somewhat ambiguous when a rigorous definition is attempted (4). It should be said therefore that for the purposes of this document we intend "media" to refer *principally* to television, cinema, press and radio. Rather more tentatively, we would also include in our working definition of the word popular music and popular literature (encompassing magazines, comics and paperback fiction). Finally, we believe that there are other important aspects of our culture which are centrally related to this concept of the media, but which might be more effectively handled in educational terms as a separate focus of study: advertising is the most obvious example of such an aspect, but there are others not usually examined in this context, such as the mass production of fashions and styles in dress.

2. This working definition of the media raises, first of all, the question of what specifically constitutes media education — as opposed, say, to the examination and discussion of a particular television programme, film, book, newspaper report or radio programme. This question is especially important because the consideration of such programmes, films, books, and so on is already, as we know, a marked feature of contemporary education. *The difference between this existing practice and media education, as we envisage it in this document, lies in a conception of the media — a conception which we share — as possessing an underlying unity of structure and function which is not necessarily made apparent by a study of separate programmes, books, films etc.*

3. When we refer to a unity of structure and function within the media, we have in mind, first of all, the way in which media institutions — for example, BBC television and the ITV companies, or the film industry, or BBC Radio and Independent Radio, or newspaper publishers — all set about the task of acquiring and organising their resources to make programmes, films etc and distribute these "products" to a mass audience or readership. We believe that it is important, in a society where the media are so prominent, to have at least a basic understanding of how the media function in this organisational sense. But the idea of a common structure and function can be taken further. The media are not only organised similarly in terms of the production/distribution/consumption process; they also present themselves and their "products" in terms of certain patterns, such as the construction of schedules for television and radio programmes, or the choice of layouts for newspapers. It is our argument — as it is that of much academic study of the media — that these patterns are not merely functional or arbitrary; on the contrary, the patterns themselves are important communicators of meaning, in that they help to determine the response of the viewer or reader. At this level, response is often sub-conscious — we would see it as a main aim of media studies to encourage a conscious response to such aspects of the media. This brings us to a final point about the common structure and function of the media, which is what has been called the "naturalisation process" in the media. By this, we mean the way in which the media present themselves more or less as reflecting the world, while in fact they selectively re-created it for the viewer or reader. A newspaper, for example, claims to report the news; in fact, the editor and his staff, working within the organisational structure of the newspaper publishing institution, *decide* what is news and, moreover, through operating the layout of the paper, decide what is of greater and lesser importance in the news. This complex process is man-made, not "natural"; yet the media, by and large, rarely invite their audiences or readership to see the processes as other than "natural". We believe that a critical awareness of these processes is vital, and we believe that media education should be fundamentally concerned with the structure and function of the media because of the complex and often hidden ways in which such structure and function determine what we see, hear and read — and how we respond.

4. This conception of the media is not, perhaps, a common one, but it has informed much of the academic attention which has been paid to the media in the past ten to fifteen years. There has been in that period a major shift in such academic study, away from the earlier emphasis on 'effects' on media users and focussing rather on a study of media institutions, their products and audiences in their total social and cultural contexts. It would not of course be the argument of any of the contemporary schools of media studies that the media have no effects on society or on individuals. But there is probably widespread agreement that such effects can rarely if ever be understood on the 'hypodermic' or simple stimulus-response model. This may seem an abstract academic issue bearing little relevance to the needs particulary or primary of secondary education. But anyone who has ever tried to encourage even younger secondary pupils to think about the actual form of a straightforward newspaper, radio or television news item, and the reasons for the journalist shaping it in that way, will realise how quickly one can arrive at quite fundamental questions about the professional, organisational and even political pressures influencing his work. It is the explicit centrality of these questions in the following proposals which we see as constituting the specific nature of media education. They are questions which focus as much on institutions, the expectations and response of mass audiences and the interaction between the two, as on an examination of individual creativity within a medium.

5. It is therefore a central concern of these proposals to present media education as a means of helping children and adults towards greater understanding of their own experience of the media by studying media messages or other products in the context of the various industries, institutions and professions involved in their productions; the economic, political and constitutional background to the development of these bodies; and the broader social and cultural setting in which media production and its reception by a variety of audiences, operates.

6. In putting forward in the preceding paragraphs of this section our view of the nature of media education, we have referred briefly to some of the most important ideas and theories which have emerged from academic study of the media. At this point, therefore, it may be useful to direct readers who are particularly interested in the main development of such studies to the next section of this document, headed MEDIA STUDY AND MEDIA THEORY, where the origins and applications of such ideas and theories are discussed in more detail.

7. When we turn from the nature of media education to the question of its scope, we are very much aware of one possible response to the case for this conception of media education: namely, that however desirable the study of the media may be in itself, the problems of implementation are so large and complex as to make the concerted introduction of such studies impractical. Our reply to this objection is to point to the fact that there has been a significant growth over the past five to ten years in the activities of individuals and organisations, in and out of schools, and other institutions in the devlopment of a rich variety of educational and also less formally educative activities, all of which in very different ways and at very different levels have attempted to deal with the media; and we would argue that despite the fragmented nature of these activities this work has been extremely valuable and should form the basis on which further development is planned.

8. It is therefore *not* a primary part of our proposals for curriculum development in this area to propose substantially new additions to the curriculum. We would wish instead to assist and encourage work already in progress, rather than to attempt to lay new burdens on already over-loaded curricula, and to present ideas about how such work might be better coordinated and rationalised. This is not to say that rationalisation and coordination will in the long run be sufficient to meet entirely the needs of individuals; we can envisage a situation in which media studies could be taught as a core subject in primary, secondary and tertiary education. But in the forseeable future we believe it is more important to offer a map of the territory, which teachers with particular interests or opportunities could use to locate their own work and to see developments of it; to offer a basis for the improved utilisation of existing teaching/learning materials in this area; to provide a rationale for the development of new modules and materials on a co-operative basis by the many institutions and organisations interested, like SCET and SFC, in improving the effectiveness of teaching; and to outline some implications and proposals for assessment, examination and qualification as teaching and learning in the area become more widespread.

9. In the section of this document headed AN OUTLINE CURRICULUM IN MEDIA EDUCATION we attempt to demonstrate how a specific concern for media education can, we believe, be accommodated within the existing curriculum, particularly in the primary and secondary school. In later sections we deal with the other topics listed above in paragraph 8. As a conclusion to this section, however, we believe it may be useful to summarise the main lines of thought which underlie the OUTLINE CURRICULUM section:

   (i) In view of the major role played in the lives of individuals and in social and cultural life generally by the various mass media, the purpose of media education should be to encourage a heightened awareness of this role and a critical appreciation of the range of resources these media offer for individual and community life.

   (ii) The emphasis in the non-specialist curricula for primary and younger secondary pupils should be on helping pupils to shape and modify their own cultural experience, but attention also needs to be paid in these stages to ensuring that pupils have a *basic* understanding of the way in which the media are organised and work.

   (iii) The emphasis in the more specialised curricula for other secondary pupils and for students in further education, community education and teacher education should move more towards the phased introduction of more substantive topics.

   (iv) At all stages, efforts should be made to link media education with the teaching of other subjects.

10. In paragraph 9 (iii) we refer to "more substantive topics" and we should perhaps give some examples of what we mean by this phrase. We have in mind such aspects of the media as, *in cinema* the nature of the director's role and the relationships between the artistic and industrial elements in cinema, the mechanisms of film distribution and exhibition, the meaning and effect of such concepts as idealogy and genre; *in television,* the role of the scriptwriter in television drama, the generic aspects of television series ranging from situation comedies to *Play for Today* or the purpose of access programmes such as *Open Door; in the press,* the function of the news team and its relationship to editorial staff, the functions of different layouts etc. We do not suggest that other secondary pupils, for example, must study all of these topics (although we would be pleased if they did) but do feel that they should study at least two, so that the connections between the operation of different media and their degree of similarity or difference can be grasped more effectively.

Reference

4. Raymond Williams' *"Keywords"* (Fontana Books 1976) gives a useful summary of the development of the term "media" and of its ambiguities in common usage.

MEDIA STUDY AND MEDIA THEORY

11. An important difficulty which soon presents itself in any discussion of media education is the fact that media studies at an academic level have been and continue to be the subject of intense debate in terms of methodology. This section is therefore intended to illuminate some of the major debates. It should be said, however, as a preliminary to what follows that the various theories or concepts explained below have not yet managed to occupy the field of media studies to the exclusion of other approaches. These other — more traditional — approaches include the technical/vocational and the more straightforward study and evaluation of particular bodies of work, analoguous to the way, for example, that literature is studied. We have therefore chosen in this section to concentrate mainly on the new ideas, rather than the traditional ones, because we feel that such ideas and theories are not widely known — although they are already influential, and have to some extent influenced us.

12. Until the early 1940s, media studies were dominated by the search for 'effects' on the mass audience often based on the assumption (implicit or explicit) that these effects were liable to be harmful. Criticism of this basic assumption arose as a result of much empirical research (mainly American in origin) which came to reject what it dubbed the 'hypodermic' view of such direct media effects. Such effects as could be assessed were now seen as operating through many other filters or mediating factors, such as family or work-based group influences on opinions and attitudes. The sociological and psychological approaches to mass media studies turned in the 1950s and 1960s to a more precise measurement of smaller trends and influences by a variety of methods often specially evolved for the purpose. Content studies, 'uses and gratification' studies and other lines of development proliferated beside a continuing tradition of achievement using conventional research methods in such projects as the monumental 'before and after' study of television and schoolchildren by Hilde Himmelweit. In more recent years, the 'effects' or 'no effects' debate has been revived, in particular with reference to the growth of violence in society, and its supposed links with violence in the media. But in parallel with these developments there has been a growth of new radical (and for the layman often more difficult) approaches to media studies, using ideas and methodologies from other disciplines. For the sake of clarity it is perhaps most useful to examine these approaches in order of their appearance in the media field.

13. The first wave could be described as the revaluation of popular culture. Until the immediate post-war period, there was a deeply-rooted assumption that insofar as the new media of cinema, radio and latterly television were aimed at and consumed by a mass audience, they embodied a degraded version of the traditional role played by the arts; in other words, they constituted popular culture, not art, and their products could not be studied in the same ways as "Serious" literature, music or drama were studied. This perception began to alter in the late 1940s and early 1950s (less so in Britain, perhaps, than in Europe) as several groups of critics and other writers began to assert that the qualities of "high art" could often be found in popular culture and that the media deserved to be approached and studied in the same way; in France, for example, groups of film critics began to acclaim the American cinema, which had hitherto been regarded as totally lacking in artistic quality. Thus popular culture slowly began to assert itself not merely as "fodder for the mass", but as a set of new art-forms with all the potential of the established ones. The effect of this revaluation of popular culture on media studies was to effect a shift away from the purely sociological approach of cataloguing and measuring the "contents" of the media towards introducing the concept of the 'artist' into the field: media artefacts (such as television programmes, films, records) were not simply manufactured, as in the industrial situation, on an assembly-line principle, but were created by individuals. Thus the media specialist was not so much a social scientist as a critic of the new art-forms.

14. The second wave began to make its impact felt in the mid-1960s. It derived from two disciplines which at first sight appeared to be of little direct relevance to media studies: anthropology and linguistics. The intellectual development of these two disciplines in the 1940s and 1950s is extremely complex and cannot be easily summarised here, but their combined impact was to call into question a whole series of assumptions about the ways in which we understand the various forms of communication (visual images, written and spoken language) which the media employ. The central concept here is that of the **code**, which is the total system of signs which each of us learns and which we use to interpret and assimilate the various "sign-messages" (for example, a spoken sentence or a photograph) which we construct or receive. Language is for example a particular code or sign-system, and linguists such as Noam Chomsky began to focus attention on the ways in which we acquire knowledge of such a code; anthropologists such as Claude Levi-Strauss were in the meantime proposing that social phenomena (such as dress, tribal rituals and the preparation of foods) also constituted codes. In both cases, the emphasis was placed on analysing the system at work, rather than on particular messages constructed within it; and from these disciplines there began to emerge general theories of communication based on the **structure** of the various codes (i.e. the general structural laws governing different codes or signs systems) which in turn gave rise to structuralism as a discipline in itself.

15. An interesting and important example of a further development of the code theory was in film studies, where the term "genre" had traditionally been used to mean types of film, such as the Western, musical, gangster movie, horror film etc. The application of linguistic theory to this usage of the term was fruitful, in that it helped to define say the Western not merely in terms of content (historical period, plot, characters etc) but also in visual terms (camera styles, texture of photography, set design, costume, etc). This concept of genre can also be applied to television studies, where not only are there categories of content (reflected in the departmental organisation of the television companies) but categories of style; indeed, a major feature of some current television practice is the self-conscious marrying of the visual language of different genres — for example, scripted drama shot in newsreel style. The notion of a general code of visual imagery, composed of subcodes related to particular genres, is clearly of practical application to the study of any film or television programme.

16. The implications of structuralism and semiology (the name given to the study of sign-systems) for media studies were and continue to be immense. They attacked, for example, the notion that we understand visual images — whether on the cinema or television screen — naturally; instead, they asserted, our understanding of them is culturally acquired in the same way as we acquire language from the specific cultural situation in which we are brought up. A film therefore is an encoded message and when we watch it we unconsciously decode it according to our understanding (which again is mostly unconscious) of the overall sign-system which is being used. In this way, structuralism and semiology struck at the root assumption of pre-war media studies; there was not a process of simple reflection at work between the media and society but instead a complex set of codes (partially reinforcing and partially contradicting each other) and exchange of messages. The task of the media specialist therefore became analoguous to that of the linguist and anthropologist; the identification of various codes, the description of their structure and operation and their application to specific sign-messages.

17. The third and most recent wave (dating in terms of general impact from the early 1970s, although it originated in the 1940s) has come from the effect of linguistics and anthropology upon a third discipline, sociology, which as indicated above has continued to have a close if changing relationship to media studies. Just as the new ideas in linguistics and anthropology questioned assumptions about our understanding of the media, so in a wider way did they challenge sociological assumptions about the ways in which society is organised and the ''naturalness'' of these phenomena. As a result, the concept of *ideology* began to have a pervasive influence — ideology not so much in its common journalistic meaning of a rigid political philosophy but in the sense of a set of values which is ''hidden'' because it appears ''natural'' but is in fact culturally acquired. For example, anthropologists have pointed out that the notion of the family as a discrete unit of society is actually the outcome of a particular ideology, since societies exist which are organised along quite different lines.

18. The concept of ideology has already proved a fruitful one for media studies. The organisations and institutions which produce media artefacts (for example, BBC, ITV, groups of newspapers, film studies etc) can all be said to have ideologies — to operate unconsciously on sets of beliefs and assumptions that their controllers regard as''self-evident'' or ''common-sense''. Studies of ideology in the media seek to describe and analyse the effect of these beliefs and assumptions; it could be said, for example, that the Annan Report on the future of Broadcasting was, in effect if not in intention, an exercise in ideological analysis.

19. It should be repeated that the above overview of media theory is no more than a brief (and to some extent simplistic) account of a complex debate, which of course continues to develop into new areas — many media theorists in the last two or three years have begun to explore the psycho-analytic theories of human development put forward by Freud and his successors because they see there possible keys to fundamental problems about our acquisition of sign-systems. If some of these new areas appear to be of doubtful immediate value at the moment, it is hoped that the above description of media theory will discourage any tendency to dismiss new theoretical ideas as being totally irrelevant to the practicalities of media education.

20. As a postscript to this section, we should say that we have not included a bibliography in this document, partly because extensive listings can be found elsewhere (for example, in *Sociology of Mass Communications,* edited by Denis McQuail, Penguin 1972) and partly because the field of media studies is so varied in method and theory and so cross-disciplinary that a selected, annotated bibliography would be required for readers coming fresh to the subject. We would say, however, that we ourselves have found writers such as Marshall McLuhan [*Understanding Media*] Roland Barthes (*Mythologies*) and Raymond Williams (*Television: Technology and Cultural Form*) particularly helpful; for all their differences of approach and subject-matter, all three have provided, we think, convincing examples of the way that theory can illuminate specific experience of the media.

AN OUTLINE CURRICULUM IN MEDIA EDUCATION: THE PRIMARY SCHOOL

21. The aims of media education, when introduced into the later years of primary education, should be accommodated within those aims which already underlie other educational activities at primary level, such as

(i) increasing visual and oral awareness;
(ii) enlarging the child's awareness of life both within and beyond the home and the local environment;
(iii) developing the child's sense of judgment and ability to make decisions.

In a sense, activities designed to achieve these aims in relation to the media can begin as soon as the child enters primary school; but we feel that the more formal introduction of the subject (i.e. a more explicit focussing on the media) should be left until, say, Primary 6.

22. In our view, the specific aims of media education at this stage should be:

(i) the promotion of the child's awareness of the existence of the mass media, and of the media's *basic* functions in the community;
(ii) the development of the child's *basic* understanding of the differences amongst the major media such as television, radio, the press and cinema.

23. In order to achieve these specific aims, we would suggest that the following objectives are adopted for media education in the primary school:

(i) to provide the child with an elementary practical knowledge of the ways in which at least two major media actually work (for example, the making of a radio or television programme, or the making of a newspaper) through the utilisation of existing materials, through visits from people working in the media and if possible through visits to a local newspaper or hospital broadcasting service or College of Education Television unit etc;
(ii) to enable the child to take part in such activities as the production of an audio-tape (for example a school or class radio "programme"), the production of a slide/tape programme etc;
(iii) to provide the child, by means of the above practical work, with a specific context for discussion of media products, both in oral and written work.

24. Bearing in mind the integration of subjects within the primary curriculum, we envisage the content and methods of media studies at primary level as forming, essentially, an extension of such existing activities as:

(i) *language arts:* this would permeate media education at various levels, such as discussions of television programmes, the reading of newspapers, the preparation and making of class programmes, the writing of reports, etc;
(ii) *visual arts:* the study of photographs, images from television and films, newspaper layout and design etc;
(iii) *environmental studies:* the media as a source of information, leading to comparisons of the ways in which the media deal (or do not deal) with particular events;
(iv) *maths:* elementary statistics, such as graphs of audiences for particular television programmes, newspaper readership, etc;
(v) *music:* the language of sounds and sound effects;
(vi) *visits:* to local newspapers, radio stations (including hospital broadcasting units), television studios, etc.

We would stress again here, however, a point which has been made earlier: namely, that we are concerned to indicate possible areas of activity rather than to be comprehensively prescriptive. For example, we would be happier to see a primary school choosing in P6 and P7 to concentrate on one particular medium — say radio or newspapers — and attempting to provide a thorough basic exploration of that medium, rather than covering the whole field of the media inadequately.

25. In concluding this section on media education in the primary school, there is another point which we would like to make. We are aware that some opposition to the study of the media may come from parents who feel that their children spend too much time as it is in front of a television set, or listening to records, or listening to the radio. We can well understand this view and would therefore emphasise the importance of encouraging parents to accept the need for media *education* and of helping them to supervise and participate in their children's use of the media. Although this task is not solely, of course, that of the primary school, we see the liaison which many primary schools have established — through Parents' Associations, parents' nights, workshops etc — between themselves and parents as an excellent way in which to begin this process of acceptance.

26. When we turn from the primary school to the first two years of secondary education, we are aware that account must be taken not only of the existing structure of the curriculum but also of the proposals for change which have recently been made by the Munn Report. In our view, the most appropriate result *in the long term* would be for media studies to grow into a subject area in its own right while retaining close links with traditional subject areas such as English and Art; in much the same ways, in other words, as social studies or modern studies have grown out of traditional approaches to history and geography. At the moment, however, we see the needs of S1 and S2 pupils in media education as being best served by the construction of short modular courses situated within the subject areas of English and Modern Studies, coordinated with one another and at least recognised (perhaps aided) by other departments such as Art.

27. Within this perspective, we believe that the main aims of media education in the early secondary school should be:

(i) to enable pupils to articulate more precisely their personal responses to media artefacts (such as television programmes, films, newspaper reports etc);
(ii) to increase pupils' awareness of the different functions of the mass or media;
(iii) to increase pupils' awareness of the ways in which the media present various aspects of society.

18. We would suggest that the specific objectives appropriate to such aims should be as follows:

(i) to enable pupils to acquire a basic vocabulary of concepts and terms;
(ii) to enable pupils to have an *elementary* understanding of the relationship between an individual creator or author within a medium and the institutional nature of that medium;
(iii) to provide pupils with the opportunity of carrying out a systematic examination of selected media artefacts, such as a television series, a small group of films by one director, a series of radio programmes, a series of news reports on a particular topic in several newspapers etc.

In the remainder of this section, we indicate how specific programmes of work, related to various media, could be organised to satisfy these aims and objectives.

29. In *television,* we would suggest that an initial course could be centred on a study of two series in different categories: a popular factual programme, say, such as *Tommorow's World,* contrasted with a factual quiz programme such as *Mastermind.* Amongst the topics to be isolated and discussed would be: the timing of such programmes within the evening schedule, the shape of the programmes and the role of their presenters, the visual effects created in each, and the kind of appeal which they have for television audiences. The programmes could also be discussed in terms of their presentation of "knowledge"; does *Mastermind,* for example, test knowledge in the sense of memory, or does it involve skill? How does it compare in this respect with other quiz or competition programmes?

30 A further course in television study should seek to build on the experience of the initial course by examining an entertainment series such as a popular domestic comedy series, or a children's series such as *Blue Peter* or possibly a more ambitious documentary series. The emphasis in this further course should encompass the points already made in the initial course about pattern, style of presentation, scheduling and so on but should also move on to questions of control and selection of material. This would involve pupils in itemising elements across a series, such as the kind of plots which recur in domestic comedy, or the range of topics dealt with in *Blue Peter,* or the choice of subjects in documentaries etc. This would raise in turn the question of who — in the organisational sense — controls and selects material for television programmes and would lead to an examination of the roles of the producer, director, writer and so on: not only in terms of function within the television industry but also in terms of attitude and point of view.

31. We should add that for those schools where resources exist for the making of video-tapes, a class video project would be highly desirable, in which pupils could make their own relatively simple documentary. Their own comparison of their efforts with that of broadcast television would be, we think, very instructive for both teacher and class.

32 In *cinema,* we would suggest that, following the same possible pattern of an initial and a further course, pupils could begin to look at film as a medium by comparing a novel suitable for that age-range with a film version; examples might be *Shane* or *A High Wind in Jamaica.* The course would focus on the different presentations of incidents in novel and film, the casting of the roles, and through appropriate extracts, a detailed comparison of specific passages in novel and film. This would lead on to an examination of the roles of producer, director and writer in cinema (and provide a very useful cross-link with the roles of equivalent personnel in television, as suggested above in the outline of a further course in television study).

33. A further course in cinema should in our view develop the main points of the initial course into an examination of two or three films by the same director, preferably all within a recognised genre such as the Western or the crime thriller; a director such as Alfred Hitchcock in the area of the thriller or Anthony Mann in the Western would be appropriate. The purpose of this would be to focus attention of recurrent elements within the genre (such as the Western's use of basic plots, landscape and themes) and to examine the director's specific use of them (for example, the situation of the hero and the kind of danger which he characteristically faces in, say, Hitchcock's films). Such an examination of a group of films would raise the question of how far a film-maker can be compared to a novelist; how free is either to create characters and plot and how much is either bound by artistic or economic rules?

34. An initial course in *the press* should be based, we suggest, on an examination of various recurrent elements across a selected range of newspapers, including local as well as national ones. These elements would include the type of coverage given (or not given) by different newspapers to the same event; the content and style of readers' letters; the use of photographs and different styles of layout; the amount of coverage given to local, national and international news; the typical content of sports pages and women's pages and so on. The basic purpose of such a course would be to look at the ways in which different newspapers conceive of the attitudes, interests and knowledge of their readers, rather than to raise questions of accuracy and depth of reporting.

35. A further course in the press could examine the way in which a particular news story is treated over a period of time and to compare it with the presentation of the same story on television news programmes. This course could be particularly useful in concentrating in some detail on the placing of such reports within the newspaper format, the amount of column inches in each edition, the degree to which the reporter's attitudes are implicit in his style and choice of words etc. This would lead on to a consideration of the methods adopted by newspapers to gather news and report on events, in terms of personnel and functions.

36. In *radio* an initial course could begin by looking at the ways in which particular programmes on Radio 1 are organised and presented. Although it may appear to most casual listeners — including the pupils — that the choice of records is the personal choice of the presenter or producer, each programme in fact has a rigid format which involves the use of a "grid system" for determining not only the choice of records themselves but the order in which they are played. The main purpose of the course would be to bring out the degree of "hidden" organisation which is involved in presenting music programmes on Radio 1 and to promote discussion of the ways in which this could affect the listening audience. As in the case of the other programmes of media study suggested above, this would be designed to reveal and explore the deliberate choices exercised by those responsible for producing programmes, films, newspapers and so on.

37. A further course in radio could turn to other forms of entertainment offered in this medium and thus could be based on the same principles as those suggested in paragraph 30 for a further study of television programmes. It is in this course, however, that some exploration could be carried out of the particular strengths and limitations of radio as a medium — for example, the live coverage of sport compared with the same event on television.

38. Having dealt in some detail with the major media, we hope that we have established some basic approaches which could be applied to other operations, institutions and phenomena included in our definition of the media. At this point, therefore, it is perhaps sufficient to say that, in these terms, we envisage media studies in S1 and S2 as forming an important, albeit intermittent, element in the curriculum for these years, resulting in a substantial amount of written work (as well as oral work) covering individual and group folders of essays, charts, annotations of material etc. We also hope that these examples are sufficient to justify our belief that what we propose in this discussion document is far from being impractical or unrealistic within the present situation. Indeed, some of our examples may seem to be over-familiar, in that such work is already a commonplace within the practice of some individual teachers or schools. If so, we would stress again that we wish to see such work encouraged, developed and coordinated so that all pupils — and not just a fortunate few — have been provided by the end of their second year of secondary school with a basic awareness and understanding of the media which they will continue to use and be affected by for the rest of their lives.

AN OUTLINE CURRICULUM IN MEDIA EDUCATION: LATER SECONDARY

39. When we come to the content of media studies on the later years of secondary education, we feel that pupils should have an opportunity to study in some depth specific examples from a particular media, in such a way that they can develop the knowledge and skills acquired as a result of their studies in S1 and S2. We give below an extended example of how this could be done in the area of *cinema;* other examples could, of course, be offered in respect of television and, in time, of the other media.

40. The aims of such specialisation at later secondary level, in our view, should be:

(i) to raise the pupils' awareness of the ways in which the media institution — here, the film industry — conceives of its products — here, films — and shapes their productions;

(iii) to provide the pupils with an understanding of the purpose of such an approach, in contrast to more traditional "evaluative" approaches (as we find in say literary criticism).

41. The objectives in examining cinema in this way would be:

(i) to develop an understanding of the production/distribution/exhibition structure in the film industry;

(ii) to analyse in this context some specific films, considered both as the creation of an individual director or artist and as the end-result of an industrial/commercial process.

42. We would suggest that this is best done by the detailed study of at least two films from recent commercial cinema and we give below some annotated examples of such films:

(i) one of the James Bond series (Great Britain 1962 onwards, various directors) paired with POINT BLANK (USA 1967, directed by John Boorman).
Both the Bond films and POINT BLANK function with the "fantasy thriller" genre and share several basic themes — for example, the conflict between the heroic individual and the representatives of a criminal organisation. They also share a marked freedom from representing this conflict in realistic or naturalistic terms. They diverge very noticeably, however, in the ends which these common features are made to serve; while the Bond films are principally intended to function as an entertainment mechanism in terms of audience expectations, POINT BLANK represents a conscious attempt to present an allegory of contemporary American society.

The production of the James Bond films has been well documented (for example, the recent OU programmes on THE SPY WHO LOVED ME); considerable detailed documentation also exists (in the form of a study unit plus slide material produced by the BFI's Educational Advisory Services department) on the making of POINT BLANK.

(ii) *JAWS* (USA 1975, directed by Steven Spielberg) *paired with THE BIRDS* (USA 1962, directed by Alfred Hitchcock). Two 'suspense thrillers' both based on the theme of the community threatened by an inexplicable eruption from the natural world, and both revealing considerable changes in narrative structure and emphasis from the original novel and short story on which they are respectively based. The making of JAWS is documented in two paperback books, while Hitchcock describes the background to the production of his film in various interviews, particularly in the book by Francois Truffaut.

(iii) *an Ealing Studios production paired with a later example from say the CARRY ON series.*
Charles Barr's recent book *Ealing Studios* provides an extremely useful source of information on the detailed background to several films which are now regarded as classic British comedies; information on the background to the CARRY ON series can be found in *The Carry On Book* by Kenneth Eastaugh published by David Charles.

(iv) *LEGEND OF THE WEREWOLF* (Great Britain 1975, directed by Freddie Francis) *paired with ROSEMARY'S BABY* (USA 1968, directed by Roman Polanski).
Two horror films which are not thematically linked but represent widely different approaches to established motifs within the *genre*. The making of LEGEND OF THE WEREWOLF is documented in Ed Buscombe's book (published by the BFI), which has the additional advantage of being written specifically for the upper secondary age-group; ROSEMARY'S BABY can usefully be approached via several interviews with Polanski, through a reading of the Ira Levin novel of which the film is a remarkably faithful transcription and more generally in the context of Polanski's other work, especially REPULSION and DANCE OF THE VAMPIRES.

It should be emphasised that the pairing in each case is *not* intended as an evaluative "compare and contrast" approach to the detriment of one film vis-a-vis another. The pairing is intended, instead, to give students the opportunity of practising a variety of different analytic approaches to each film.

AN OUTLINE CURRICULUM IN MEDIA EDUCATION: FURTHER EDUCATION AND COMMUNITY EDUCATION

43. Although further education and community education do not come within the remit of the body to which this document is primarily addressed, we feel that in order to round off these proposals, some comment should be made on the form which media studies might take in these particular fields.

44. In general terms, we feel that while specific areas and levels of work will often vary between further education and community education, the two fields would share the same overall aims:

(i) to foster an understanding of the ways in which the media operate;
(ii) to encourage a critical awareness of media products, especially those with an informational purpose in television and the press;
(iii) to illuminate the ways in which the media help to create rather than reflect our sense of contemporary reality;
(iv) to promote the potential use of the media as resources for living in life-long education, community development and cultural enrichment.

45. More specific objectives would need to be worked out, we believe, in relation to particular groups of students and particular educational contexts in both further education and community education; but we would wish to see these specific objectives encompass the following points:

(i) the usefulness, for students in these two fields, of a historical perspective on the media which extends to an examination of current technology and possible future developments, so that the contribution of the media to the students' own previous experience can be better understood;
(ii) the importance of practical work (for example, in audio-tape, video-tape, super 8 film, printing) not simply to increase the students' mechanical skills but also to de-mystify the processes whereby the professional media institutions use such hardware and software to create their products;
(iii) the need to relate analysis of the media institutions and particular television programmes, newspapers etc to the students' sense of their own communciations skills; and to the vocational or personal use which they can make of those skills in civic and community life;
(iv) the increasing amount of educational material produced by the media — especially on television — and the uses to which this material can be put by students in developing their own abilities and interests in later life;
(v) the need for students to be familiar with sources of information about the availability of such educational material and the ways in which they can gain access to it as individual consumers or groups of consumers on future occasions;
(vi) the expansion in the past few years of community or "alternative" media activities such as local cable television stations, community radio stations and hospital broadcasting, community newspapers etc, all of which may be feasible or even already operating within the students' own localities;
(vii) the use to which the professional media institutions can be put by groups within the community seeking to focus public attention on particular issues.

46. We feel that the above aspects of the media are particularly relevant to the concerns of further education and community education; but we would also emphasise that we see the on-going study and discussion of media products such as television and radio programmes, films etc, as suggested in previous sections, as having an equally important role to play in these areas of education.

AN OUTLINE CURRICULUM IN MEDIA EDUCATION: TEACHER EDUCATION

47. As in the preceding section, we now turn to an area of education which does not come directly within the remit of the body to which this document is primarily addressed. Again for the sake of general completeness, however, we felt it essential to sketch out, at least, our view of the ways in which it would be appropriate for those concerned with training teachers, lecturers and community education workers to take account of the media and media studies.

48. Just as we have argued the need for all pupils in primary and secondary education to have an understanding of the media, so too would we argue — on the same grounds, namely the centrality of the media to our experience — that an introduction to the study of the media should form an integral part of the training which all teachers undergo. But there is, of course, another argument for the inclusion of media study in teacher education, which a body such as the Scottish Council for Educational Technology would wish most strongly to emphasise in the context of this document, as in other contexts. If teachers are to make more effective use of technology — based systems of learning and instruction — systems which play a major though not exclusive role in educational technology — then it is essential for those teachers to have an understanding of the ways in which media such as television, film and radio operate in relation to their audiences, whether in the living-room or in the classroom. We have suggested earlier in this document that television, for example, cannot be regarded as providing simply "a window on the world" because it actually creates that "world"; but we suspect that many teachers are currently using television to "bring the world into the classroom" and finding that the results do not come up to their expectations. We would therefore urge that media study should feature in the training of all teachers, and that this should be closely linked to the work of departments of audio-visual media in Colleges of Education, since these departments are already active in training teachers to make practical use of the media for educational and instruction in teaching purposes.

49. As well as believing that all teachers, whatever their individual specialisations, should have a firm understanding of the media, we can also foresee a time when the development of media studies in secondary and tertiary education will call for some teachers to have a formal specialist qualification in the teaching of media studies. We therefore note with pleasure the emergence of film studies within the Ordinary Degree courses currently offered by two Scottish universities — Stirling and Glasgow — and we hope that these courses will not only be extended and developed in themselves but will also lead to the wider establishment of media studies in other higher education institutions in Scotland. In the meantime, we would suggest that a specialist course in media studies — and, by extension, a parallel teacher education course — should encompass the following topics:

(i) the origins of media studies in the pre-war era and their development into the variety of contemporary approaches, such as the (mainly American) content analysis approach, the (mainly European) semiological approach and the (mainly British) cultural studies approach;

(ii) the application of such theories and methods to the close analysis of specific media products — in particular, the application of the concepts of encoding and decoding;

(iii) the structure and operation of the major media institutions, such as the BBC and Independent Television, the British film industry, newspaper publishers etc, and their political/financial relationship to government;

(iv) the acquisition of practical skills in at least one branch of media activity, such as film/video, radio, photography.

50. As has been already remarked, we are attempting throughout this document to sustain a double focus on media education: to describe what we see as a desirable future situation with regard to media studies and, at the same time, to suggest where the seeds of such future growth might be found in the present. Given the scope of our proposals for media studies in the context of future teacher training, therefore, it is especially important to conclude this section of the document with an emphatic reminder that we do not have to wait for the emergence of university graduates in media studies or for their passage through teacher training before any further progress can be made. A great deal can be done in the immediate future through the provision of short in-service courses for primary and secondary school teachers, lecturers in further education and community education workers, courses which can call upon the expertise and experience of many individuals already active in media studies, of College of Education departments where interest in media studies has already developed and of organisations such as the Scottish Council for Educational Technology and the Scottish Film Council. The opportunity to increase, co-ordinate and build upon in-service training exists now, and in our view it is important that the opportunity is grasped on as national a scale as possible.

RESOURCES AND RESOURCE ORGANISATION

51. The problems of resource provision and organisation have now become a dominant feature in many discussions of curriculum development; and since it is evident that the growth of media studies will require classroom access to media material, we offer in this section some thoughts on the nature of the particular resource needs of media studies and suggest how these needs might be met most economically.

52. Given the range of classroom work which has been described in the earlier sections of this document, it is perhaps inevitable that the resource needs of media studies appear at first sight to be daunting, in terms of both hardware and software. We would therefore wish to repeat in this context a point which has already been made earlier: which is that a great deal can be done with existing resources, and that indeed it would be far better, in our view, for a teacher or a school to concentrate attention on one or two particular media than to attempt a comprehensive coverage of all the media and do so in a sketchy or shallow fashion. For example, a primary school which has a radio, tape-recorder and record-player has the basic tools with which to carry out an effective and practical examination of radio as a medium; similarly, a primary or secondary school teacher who is prepared to plan a simply catalogued collection of newspaper pages and articles — an activity which could well involve the pupils themselves — would be able to begin a most useful study of the press in the terms suggested in paragraphs 34 and 35 of this document.

53. When we turn to those aspects of media study, such as television and cinema, which do require a more elaborate technology, we would point out that there has already been a major commitment of expenditure, especially in secondary schools, aimed at providing teachers with the means to use film and television in their everyday work. In this respect, the resource needs of media studies are similar to those in other subject areas such as science and modern studies; the teaching of these and other subjects already requires provision of access to equipment such as 16mm, film projectors, slide projectors, cameras, television sets, audio and video tape recorders, together with arrangements for the systematic recording of radio and television materials for playback purposes. Primary schools, we know, are not so well served generally, but we have already argued that the appropriate level of media studies at this stage does not require the same resources.

54. In a parallel way, the particular resource needs of media studies in terms of software turn out, on examination, to be far less problematic than they might initially appear to be. Firstly, we would point out that the availability of appropriate material is much greater than is sometimes supposed to be the case; in the area of cinema, for example, the Scottish Central Film Library and British Film Institute Distribution Library hold a large and comprehensive collection of extracts from feature films, ranging from the silent era to films of the present day. Similarly, a large amount of television material is available for hire from a variety of sources (including the two mentioned above), material ranging from documentaries to fiction such as DAYS OF HOPE. Secondly, we would also point out that much of the film and television material which is already used by teachers in particular subject areas is in itself capable of being studied as a media artefact; the questions which we suggest could be raised in relation to programmes such as *Tomorrow's World* and *Mastermind* (in paragraphs 29 and 30) could — and, we believe, should — be raised in relation to programmes made for the purpose of formal education.

55. At this point, of course, it is necessary to acknowledge the complex problems of copyright restrictions on the copying of the material, for although these problems affect the provision of audio-visual resources across the curriculum, they have a particular bearing on media studies. The special difficulty here is that much of the material — television entertainment programmes, for example — which is of considerable interest to media studies is also the material which poses the most complex issues in copyright clearance. Within the scope of this document, we can only acknowledge the existence of this problem and express the hope that the progress which is currently being made in this area will be accelerated in respect of the interest of media studies as in the interest of other subject areas.

56. As we have attempted to indicate briefly in this section, we do not believe that the introduction of media studies requires a whole new range of resource provision. We do see, however, two particular and related issues which require consideration and action.

57. The first is that of information. We have alluded above to the existence of appropriate materials and we have suggested that the sources and availability of such materials (including published kits and modules) are simply not known to a sufficient degree. We realise that this information gap is not peculiar to media studies and that some efforts have already been made (for example, the SCET publication *An Index of Broadcast Resources*) on a broad basis, which will be especially valuable to teachers involved in media studies. We would say, however, that lack of information about existing resources is an especially crucial problem in a new and therefore somewhat diffuse subject area, and we would suggest that if a concerted and explicit policy for media education in Scotland is to be adopted in the future, it will be necessary for an appropriate national body to take up the task of collecting and disseminating such information.

58. The second issue is equally familiar, in that it is that of co-ordination. We have tried to exemplify in this document a range of educational activities in a variety of media, all of which are related to one another within a consistent framework of ideas, and to suggest that this variety is highly desirable. We recognise, all the same, the need to avoid duplication of effort whenever possible, and we would therefore like to see explored the feasibility of resource co-ordination at local, regional and possibly even national levels. If such coordination of resource materials can be effectively developed out of the work which individual teachers and schools may do, we believe that the growth of media studies would be enormously helped.

ASSESSMENT

59. In dealing with the question of assessment, we are aware that we are entering a complex area which is at present being studied and discussed in great detail by a number of bodies and agencies; in particular, the report of the Dunning Committee on assessment in the third and fourth years of secondary education has already stimulated a wide-ranging debate which is not yet concluded. We would emphasise, therefore, that our remarks on assessment in media studies are put forward tentatively and that they represent an attempt at general principles.

60. The first point which we would wish to make is that media study as described in this document is similar to many other areas in the curriculum, in that it has both an epistemological dimension and a critical dimension. It aims at imparting knowledge of the media — their organisation, social functions, codes of expression and so on, at the same time as it seeks to raise pupils' and students' awareness and to develop their discriminatory skills. Assessment procedures must therefore take account of the explicit aims and objectives of media studies.

61. In general terms, we feel that the philosophy, methods and structures of assessment which are currently operating in primary education and further education pose no particular assessment problems in respect of media studies; in fact, they are in many ways ideally placed to accommodate this aspect of media studies.

62. In the secondary school, however, the situation is different. The point has been widely made that the Munn Report on the curriculum and the Dunning Report both retain the concept of an assessment/examination system linked to a subject-based curriculum, although both Reports make extensive proposals for changes within this relationship. Consequently it is necessary for us here to say something about the location of media studies within the secondary school curriculum as a preliminary to dealing with assessment at this stage.

63. We have already argued extensively in this document that media studies should not necessarily seek to operate from the outset as a separate subject area, and therefore we should say here that we would locate media studies within the curriculum in the first instance as a coordinated extension of English and Modern Studies. We feel that both of these existing subjects, of all those in the secondary school, have the closest links with the concerns of media studies as described here, and we believe that it is in those subject areas that most of the *ad hoc* work referred to in the opening section of this document is presently being carried out. We also foresee, however, that this coordinated extension of English and Modern Studies will eventually grow into a subject in its own right, in much the same way as Modern Studies itself has reached its present status from its beginnings as a linking of particular aspects of History and Geography.

64. Given this view of the way that media studies can be positioned within the existing curriculum with an eye both to present realities and future growth, we feel that we should comment briefly at least on the place which media studies should occupy, in our view, in any revision of the secondary school curriculum which may result in due course from the recommendations made by the Munn Report. Although we find the Report's use of the term "subject" ambiguous, we regret that the Report makes no mention of media studies as a possible subject area. However, we are sure that the Munn Committee would accept the media as a suitable and relevant topic of study in the secondary school; and we would therefore suggest that in future the study of the media will be seen, as its practice develops, to have a very strong claim to a place within the core education of all secondary school pupils. We hope that any re-structuring of the curriculum as a result of the Munn Report will allow for the emergence of media studies at this level.

65. Turning now more directly to the question of assessment in the secondary school, we can say that in terms of the existing examination system, we believe that the proposed coordinated extension of English and Modern studies, as a first stage in the development of media studies, should be reflected in the 'O' Grade examinations in those subject areas. We do not see the introduction of questions on the media into these examination papers as posing any general difficulty; we note that questions on the media already appear with some frequency and we understand that from 1980 there will be a standard question on the media in the "Reading" paper of the 'O' Grade English examination..

66. We should say here, however, that we do not regard media studies as being feasible only in the case of certificate pupils. We believe that non-certificate pupils can also benefit from the kinds of classroom work outlined earlier in this document and that existing procedures in continuous assessment of non-certificate pupils can be applied without difficulty to media studies.

67. In looking more to the future, however, we are aware that the Report of the Dunning Committee and its recommendations must be taken into account. As this Report is still being considered, it is difficult to know which assessment system we should address ourselves to; and therefore we will refer briefly to both the present situation and a possible post-Dunning situation.

68. If the present system continues, we feel that the next step from the position suggested in paragraph 64 would be, with a development from coordination to separate subject discipline, an 'O' Grade examination in media studies. There has already been considerable advance made towards this in England and Wales, and we believe that the promotion of media studies in Scotland would benefit greatly from a close study of the English experience. This would lead on in time, of course, to the establishing — in parallel with the consolidation of media studies as a separate subject discipline and the availability of specialist teachers — of a separate Higher examination. In other words, we see no reason why the traditional patterns of new subject areas emerging, growing and eventually finding a formal place within the curriculum should pose any difficulty for media studies, although the pace of such development can sometimes be frustratingly slow for teachers with a particular commitment to a new subject area.

69. If the Dunning Report's proposals are put into effect, we feel that the position of media studies would, if anything, be strengthened. For example, it is possible — as we have tried to show in this document — to provide fairly precise aims and objectives for each stage of media studies in the secondary school; this conforms with the emphasis placed by Dunning on the importance of relating techniques and standards of assessment to objectives. Secondly, we would point out that the cumulative nature of internal assessment is particulary useful where maturing responses to the media are just as important as increasing knowledge of the way in which the media operate. Finally, we would also point out that Dunning's concept of internal and external assessment can be operated in media studies; it would be possible to devise a separate external component, but in the more immediate future, we envisage (for the reasons given in paragraph 62) that English could serve as the external component.

CONCLUSION

70. As a conclusion to this discussion document, we give below a summary of the principal issues with which we have attempted to deal and on which, we believe, further debate ought to take place in the first instance. The summary is, of course, based on the same assumption which underlines the document as a whole and which we made clear in the preface — namely, that our general experience as consumers of the media is an increasingly major factor in many aspects of our lives and helps to shape many of our attitudes and beliefs.

71. In this context, we believe that discussion should centre on the following questions:

(i) what are the key aspects of the media with which the educational process should actively try to deal?
(ii) how can such a study of the media be made relevant and appropriate to the development of needs, skills, and awareness as this development occurs in the lives of children and adults?
(iii) how best can the introduction of media studies be located within the present curricula for primary, secondary and further community education?
(iv) what consequences would the introduction of media studies have for future provision in teacher education and in educational resources?
(v) how can we most usefully assess the progress of pupils and students in the area of media studies?

72. As it is the primary intention of this document to stimulate discussion of these and other questions related to media education, we would like to end by emphasising the willingness of the Scottish Council for Educational Technology and the Scottish Film Council, not only to present their own specific views, but also to act as the means whereby the discussion can take place. If it is felt by the Consultative Committee on the Curriculum (or by other individuals, groups and organisations with an interest in this matter) that SCET and SFC might have a particular organisational role to play here, then both bodies are very ready to do so.

First Published April 1979
Reprinted March 1980
Second Reprint November 1980